



# FLORIDA HERITAGE

FALL 1999

Epiphany in  
Tarpon Springs

The Art of  
Citrus Labels

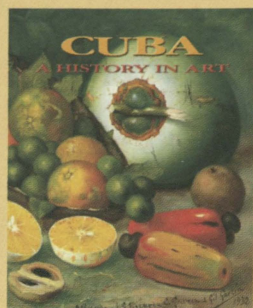
Miami Book Fair  
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Turkish Namesake

**NEW  
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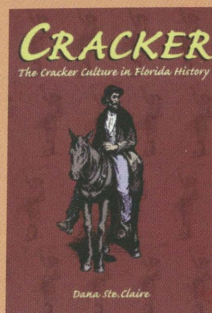


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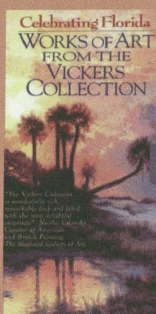
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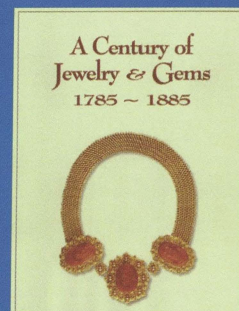
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**HUMANITIES**  
COUNCIL

1725 ½ East Seventh Avenue, Tampa, FL 33605



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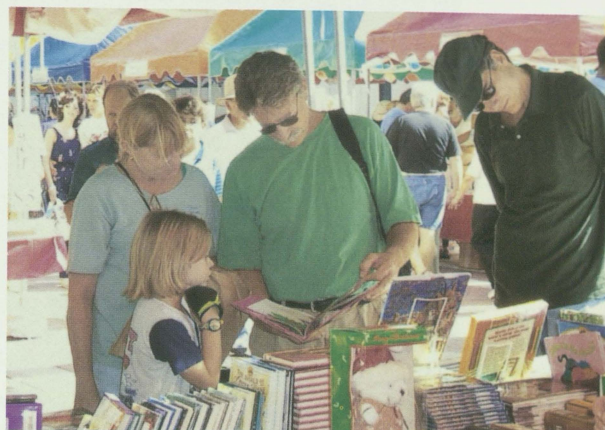
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**ON THE COVER:** Sugar Mill ruins, New Smyrna Beach. Photo by Eric Dusenbery

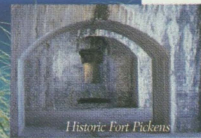
**BACK COVER:** Goodwood Museum and Gardens, Tallahassee. Photo by Michael Zimny



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# FLORIDA HERITAGE



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## IN THIS ISSUE

**T**his Fall, we'll explore the cultural heritage of two communities, one on the east coast, the other on the west. In Tarpon Springs the celebration of Epiphany reflects the living heritage of this Greek maritime community. Each January, thousands gather near the chilly waters of the Spring Bayou to cheer on the young men who dive in hopes of claiming the Epiphany cross, and a blessing of good luck and good fortune. In New Smyrna Beach, the remnants of the largest British attempt at colonization in the New World can be seen in the ruins of the Old Fort and the overgrown remains of sugar plantations. Many locals today can claim

ancestry back to the Greek, Italian and Minorcan colonists brought to New Smyrna in the 1760s to cultivate crops for New Smyrna Beach's Scottish founder, Dr. Andrew Turnbull.

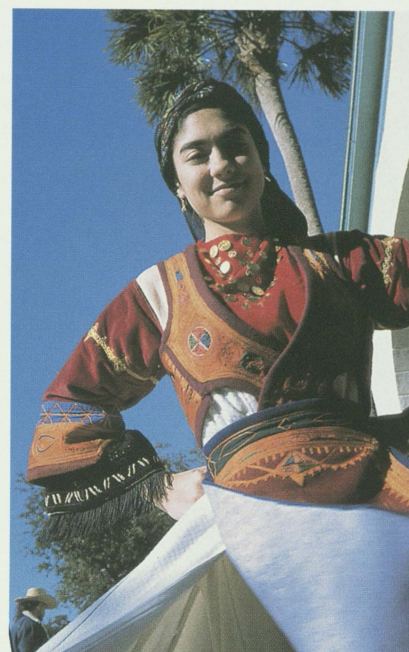
While history and culture are revealed in traditional ceremonies and picturesque ruins, they also live on in the documents of the times. Citrus label art is not unique to Florida, but it does preserve and reflect the growth and development of our state as well as the character of an important and popular industry. While the crates for which the labels were designed have been replaced by the practical and now recyclable cardboard box, the citrus label has become a treasured and popular collectible and presents us with a colorful reminder of times gone by.

Just as citrus labels document changing tastes and times, the Miami Book Fair celebrates the great tradition of the art of

writing. Despite the growth of technology's role in our modern world, each November this International event attracts thousands who come to absorb, celebrate and enjoy one of the most fundamental and ancient of arts—the written word.

With this issue, we extend a special thanks and fond farewell to the founding editor of *Florida Heritage*, Rusty Ennemoser. For seven years she has skillfully guided the development and growth of this award-winning publication. We wish her well as she embarks on a new career.

Finally, we look to the promise of the new year ahead. We look forward to sharing more of the many places and activities of historical and cultural interest throughout the state. We hope you'll enjoy our plans for expanded coverage—and some other pleasant surprises—and wish you a happy and fulfilling new year.



Epiphany celebration,  
Tarpon Springs



## West Palm Beach

### Major New Exhibit Opens at the Norton Museum of Art

A

remarkable exhibit of a remarkable man opens on October 30 at the Norton Museum of Art in West Palm Beach. "Half Past Autumn: The Art of Gordon Parks" is the first complete retrospective exhibition of the work of renowned American artist Gordon Parks. The retrospective brings together for the first time Parks' photographs along with his works as a filmmaker, novelist, poet and composer. The exhibition features 219 photographs, combined with his books, music, film and poetry. The result is, in the artist's words, a "tone-poem" that impressionistically tells his own story.

Parks was born in 1912, the youngest of 15 children. While working as a waiter on the Northern Pacific Railroad, he was introduced to photography through the work of social documentary photographers working for Franklin Delano Roosevelt's Farm Security Administration (FSA). Moved by the poverty of the conditions of the migrant farm workers he saw, he purchased a camera and set out to make photography a weapon against the same poverty and racism he knew. Parks received much of his training as a photojournalist while working for the FSA, and a large part of the exhibit is devoted to the haunting images he produced for the agency.

Much of Parks' photography is marked by great contrast in subjects. Working for *Life* magazine he simultaneously photographed gang wars in Harlem and Parisian fashions. "Suddenly for me," he remembers, "two extremely diverse worlds were about to converge—one of crime, the other of high fashion." Parks continued to work with this diversity of subjects throughout his career, juxtaposing deposed Portuguese monarchs and poor children in 1950 and cosmopolitan Rio de Janeiro against its slums in 1961.

Some of Parks' most intriguing photographs included in the exhibit involve his manipulation of color using multiple exposures, collages and painting on pictures. In this process he has evolved a lyrical style that fluctuates between realism and abstraction. His most recent work featured in the exhibit are abstract landscapes, photographed in the studio using combinations of shells, flowers, paintings and complex lighting. In addition to photography, Parks, also widely known as the director of the popular 1971 film, *Shaft*, is the author of several books about his life, a poet and a musician, composing a symphony, sonatas, concertos and a ballet.

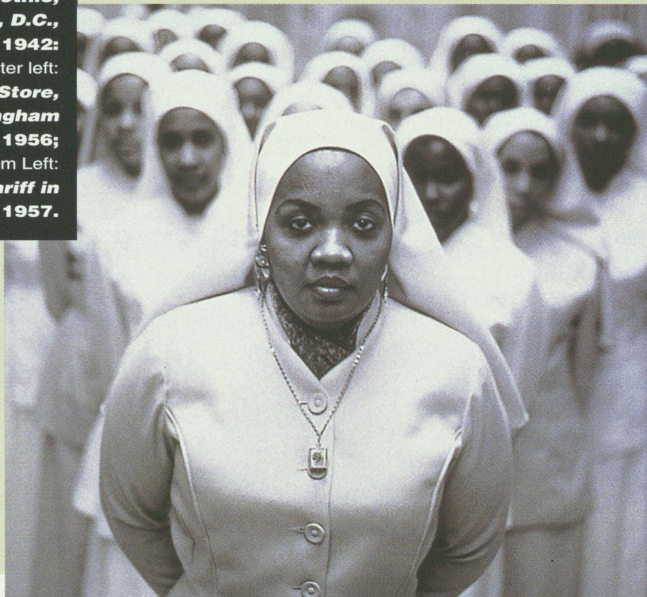
"Half Past Autumn" continues at the Norton Museum of Art through January 2, 2000. For more information call (561) 832-5196.—M.Z.



Top right:  
**American Gothic,  
Washington, D.C.,  
1942:**

Center left:  
**Department Store,  
Birmingham  
Alabama, 1956;**

Bottom Left:  
**Ethel Shariff in  
Chicago, 1957.**



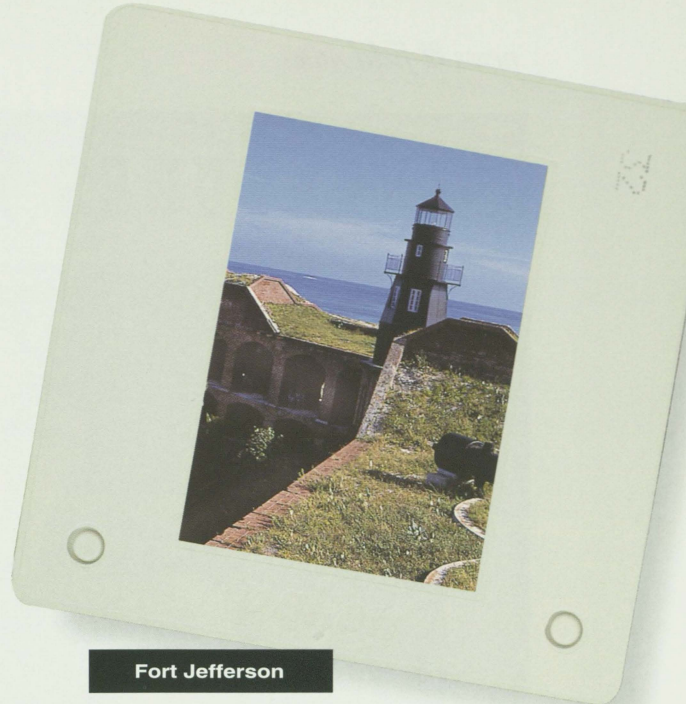


# "Save America's Treasures" Comes to Florida

THREE HISTORIC SITES IN FLORIDA ARE AMONG THE 62 NATIONWIDE TO receive grants from the U. S. Department of the Interior that are designed to "Save America's Treasures." The three grants totaling nearly \$1.4 million will go to Cá d'Zan, the Ringling mansion in Sarasota; Fort Jefferson in Monroe County; and Pelican Island National Wildlife Refuge in Indian River County.

Cá d'Zan is the 1924-6 Mediterranean Revival style winter home of circus magnate John Ringling. Its grant of \$353,147 will be used to conserve the fine art and decorative surface finishes of interior rooms. Fort Jefferson, the nation's largest 19th century seacoast fort, will use its \$970,400 grant to stabilize walls, embrasures and parade walls. Pelican Island was America's first national wildlife refuge, established in 1903 by Theodore Roosevelt. It received \$57,711 to stabilize the shoreline and to plant native trees and grasses.

The grants are one component of the Save America's Treasures program, a public-private effort of the White House Millennium Council and the National Trust for Historic Preservation. The initiative is led by Honorary Chair Hillary Rodham Clinton and is co-chaired by National Trust President Richard Moe and Susan Eisenhower, granddaughter of former President Dwight D. Eisenhower.—R.E.



Fort Jefferson

## MIAMI

# Miami Museum of Science Joins with the SMITHSONIAN

throughout the decades as they forged relationships in Latin America and formed America's foremost collections of natural history artifacts from the region.

More ambitious are the Miami Museum of Science's long-term plans which, with the Smithsonian's backing, call for the creation of a \$200 million Science Center of the Americas. The nation's first international science center, this world-class facility would explore South Florida's unique linkages with the people and environments of Florida, the Caribbean and Latin America using dynamic, multilingual exhibit presentations which would range from dinosaurs and pre-Columbian artifacts to large screen films and cutting-edge technology. The Center is envisioned as much as an academic and research center as it would be a tourist attraction, says museum president and chief executive officer Russell Etling. "The Smithsonian would love to see the Center become the forum for discussion of their new discoveries in Latin America," he said.—M.Z.

In June, the Miami Museum of Science announced its affiliation with the Smithsonian Institution. Only the sixth of 24 national facilities to complete the partnership process with the venerable Washington institution, the program gives the museum access to Smithsonian's collection of some 150 million pieces, the exchange of exhibits and programs, and the exploration of new ways to educate and enlighten the public.

One of the first benefits of this partnership will be a major new exhibit, Smithsonian Expeditions: Exploring Latin America. Scheduled to open on October 30 to coincide with the museum's 50th anniversary, the exhibit will be built around some 100 rare pre-Columbian artifacts, most on long-term loan from the Smithsonian's collection. Visitors to the exhibit will be invited to join an expedition tracing the steps of scientists





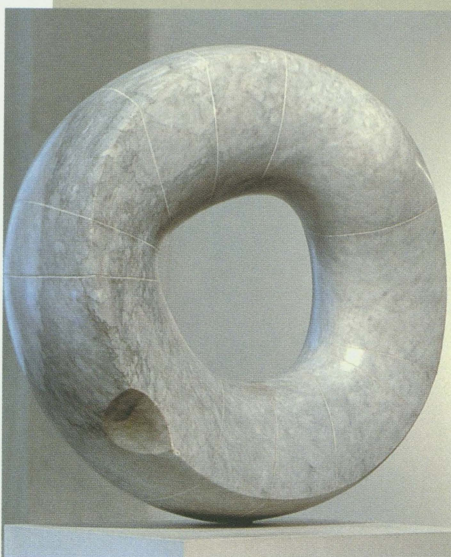
# "TREASURES TO GO" COMING TO FIU



TOP: **Willem de Kooning**  
*The Wave*, 1942-44  
 Oil on fiberboard

BOTTOM LEFT: **Isamu Noguchi**  
*Grey Sun*, 1967  
 Arni marble

BOTTOM RIGHT: **Robert Rauschenberg**  
*Reservoir*, 1961  
 Mixed media on canvas



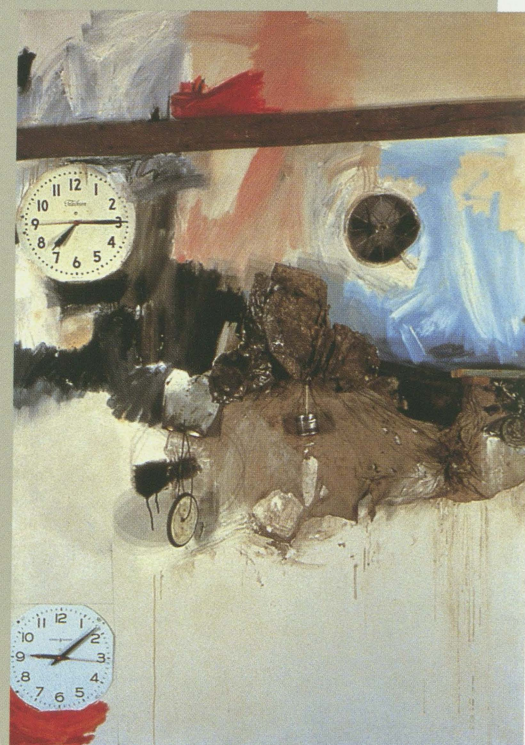
When the Smithsonian's National Museum of American Art learned it would have to close its doors for three years while the building underwent massive renovation, the decision was made to put as much of the collection as possible on tour. The resulting effort is an ambitious tour of American art treasures — over 500 pieces grouped in eight thematic exhibitions of paintings and sculptures that will make stops at more than 70 museums across the country from early 2000 through 2002.

The good news for Floridians is that seven of the eight shows of "Treasures to Go" will be coming to the Sunshine State.

The first to open will be *American Modernism and Abstraction* on January 7, 2000 in

Miami at The Art Museum at Florida International University. *American Modernism and Abstraction* showcases the radical transformations characterizing the 20th century, from the emerging technological innovations to new political theories. Among the featured artists will be works by: Joseph Stella, Georgia O'Keeffe, Max Weber, Jan Matulka, Stuart Davis, Marsden Hartley, Willem deKooning, Clyfford Still, Nathan Oliviera, Kenneth Noland, Jennifer Bartlett and David Hockney.

In addition, as part of its Critic's Lecture Series, The Art Museum at FIU will host Betsy Broun, Director, National Museum of American Art on January 7 and on February 18, Barbara Haskell, Curator of the Whitney Museum of American Art. The show will close March 26, 2000. For more information about the exhibit or lectures, call (305) 348-2890. —H.S.H.







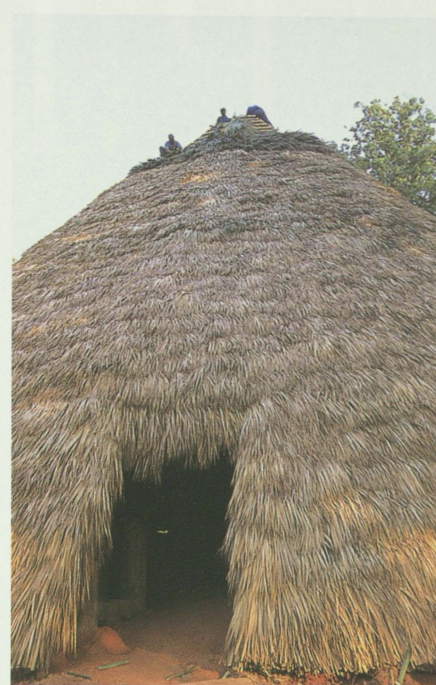
People throughout Florida will ring in the 21st century at First Night celebrations, which are family oriented, non-alcoholic, and focus on the arts. Delray Beach, St. Petersburg, Tampa Bay, Fort Walton Beach, Miami Beach, Atlantic Beach, and Dunedin will all host First Night 2000 events. First Night began in Boston in 1976 to bring the city together in celebration. Since 1980, this concept has inspired over 200 communities to start their own First Night celebrations. The mission of First Night is to broaden the public's appreciation of the visual and performing arts through an innovative, ethnically diverse, and high-quality New Year's Eve that provides a shared cultural experience. Contact the local arts agency or chamber of commerce in the cities mentioned above for more information. Dust off your party hat and noise-makers and join the fun! —K.E.

## CHIEF'S HOUSE GETS A ROOF

A crew of craftsmen that included Native Americans and South African Zulus skilled in the art of thatching recently applied their talents to the immense reconstruction of the chief's house on the site of Mission San Luis de Apalachee in Tallahassee. Thatching the cone-shaped structure, which measures 70 feet in diameter and rises 43 feet at the center, required 36,000 palm fronds.

The even larger council house will require more than 56,000 fronds to cover its 54-foot-high frame. At over 120 feet in diameter, the council house will be the largest thatched structure known in the United States.

Design and reconstruction of the Apalachee structures at Mission San Luis is based on years of archaeological research and historical evidence. Both the chief's house and the council house are being reconstructed precisely where the remains of the structures were uncovered on the San Luis site.—H.S.H.



## NOT JUST RESTORING A GRAND HOTEL, RE-CREATING AN ERA OF GRANDEUR.



Art by F.W. Smith, Circa 1885

*Established 1888, Premiering 1999*

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# EPIPHANY IN TARPON SPRINGS

STORY BY TINA BUCUVALAS  
PHOTOGRAPHY BY ERIC DUSENBERY



IN TARPON SPRINGS, EPIPHANY ON JANUARY 6

IS TRULY A CELEBRATION OF LIFE IN THIS

UNIQUE COMMUNITY ON THE GULF OF

MEXICO. SCHOOLS CLOSE SO THAT STUDENTS

CAN JOIN FAMILY, FRIENDS, AND AS MANY AS

25,000 VISITORS AT AN ARRAY OF EVENTS.





# Y



Left: A statue of a young Epiphany diver graces the courtyard of St. Nicholas Greek Orthodox Cathedral ;  
Above: Celebrating Divine Liturgy



# G

reek men, primarily from the Dodecanese Islands, have been diving for sponges in the waters near Tarpon Springs since 1905. The men were recruited to continue this traditional occupation when it was discovered that Florida's waters provided the only U.S. habitat for natural sponges. Those who did not dive staffed or maintained the boats, sold the sponges,

or practiced other related maritime occupations. The divers gradually brought their families and their religious beliefs to Florida where they flourished. Today, the sponge industry endures and Tarpon Springs preserves its strong Greek character and maritime heritage.





**"IT WAS BORN THIS CITY, TO BECOME AN  
EPIPHANY CITY. FROM ANY PLACE  
PEOPLE—THOUSANDS OF PEOPLE—CAN  
SEE THE CELEBRATION. YOU CAN'T FIND  
SUCH A THING, EVEN IN GREECE."**

*Father Tryfon Theophilopoulos,*

*St. Nicholas Greek*

*Orthodox Cathedral*

# Y

oung Greek men have braved the chilly January waters of Spring Bayou in Tarpon Springs since 1920 in hopes of capturing the coveted Epiphany cross. Although there were similar events in Greece, Epiphany observances in Tarpon Springs have exceeded the fame of all others. One reason for this is the fortuitous location of the church near the Spring Bayou. "It was born this city,

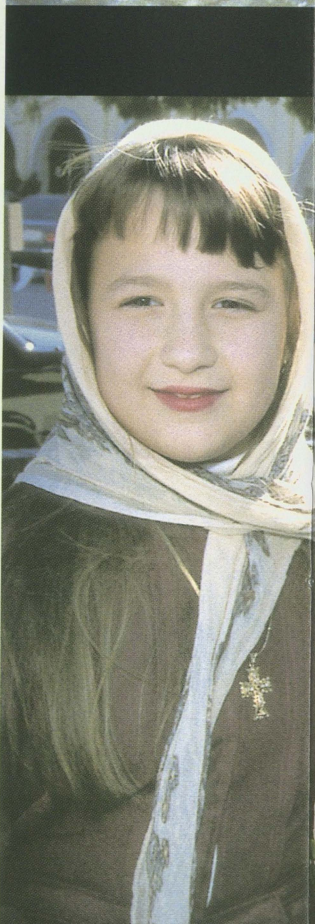
to become an Epiphany city. You go down from this church to the bayou, a walking distance of one block, and automatically you find yourself in an amphitheater setting. From any place people—thousands of people—can see the celebration. You can't find such a thing, even in Greece," explains Father Tryfon Theophilopoulos, Dean of St. Nicholas Greek Orthodox Cathedral in Tarpon Springs.

Epiphany commemorates the baptism of Jesus in the River Jordan, when the Holy Spirit descended upon him in the form of a dove. The day begins with a Divine Liturgy, usually celebrated by His Eminence Spyridon, Archbishop of America, and assisted by Father Tryfon Theophilopoulos and assistant priest Father John Katsoulis of St. Nicholas Greek Orthodox Cathedral. St. Nicholas was built in 1943 to replace an original structure built by Greek settlers and is a replica of St. Sophia in Constantinople. Beautiful icons, stained glass, and Greek marble grace the interior. Since so many attend, churchgoers must arrive very early to gain a seat. Many children wear the colorful costumes of their ancestral islands to the service.

After the Liturgy a procession slowly makes its way to the bayou, led by altar boys swinging censers streaming fragrant incense. They are followed by the Archbishop and richly clad church officials—some bearing banners, jeweled crosses and gold medallions. The remaining cortege includes groups of young people in costume, Tarpon Springs' Levendia Dance Troupe, city officials, the youths who will dive for the cross, and a young woman bearing a white dove.

At Spring Bayou the Archbishop says a few words to commemorate the day, then blesses the waters by praying for calm seas, the safety of sailors and blessings for the faithful. The blessing of the waters is of great importance for this historically sea-faring community, for boats will not sail in the unhallowed sea between Christmas and Epiphany. Then, as the Archbishop casts the white cross into the waters, the young woman releases a white dove over Spring Bayou.

The dive for the cross is the highlight of Epiphany events. Locals believe that retrieving the cross will ensure a year of good luck and blessing, and perhaps life-long good fortune. The divers are Greek American youths from Tarpon Springs and from Greek Orthodox churches in the surrounding area. They must be between the ages of 16 and 18, which means they have three chances to capture the cross. Some of the young men train for the event, plan strategies, and vie for certain positions from which to dive. About 50 youths generally dive from the semi-circle of boats waiting in the bayou.







Top: Tarpon Springs' Jason Kolbe triumphantly emerges from Spring Bayou with the 1999 Epiphany cross.

Bottom left: Young girls in traditional dress.



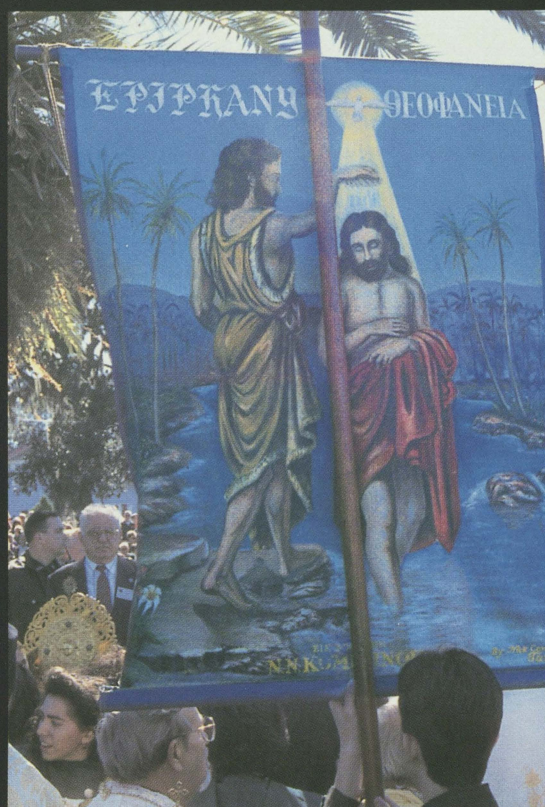


E

pipany crosses have been made by local teacher Bill Paskalak for decades. He cuts the cross from a single piece of wood, drills deep holes along the edge in patterns that vary each year, and fills the holes with lead. In this way he can control whether the cross sinks to the bottom, stops short, or the speed of descent so that the divers cannot know in advance where it will land.

When a lucky young man finds the cross, he shoots up from the water with his hand triumphantly holding the cross above his head. Since Tarpon Springs is a small community of 20,000, he is greeted with cheers of delight from family, friends, and schoolmates. Once he is out of the water the procession winds back to the church with the fortunate young man carried on the shoulders of his friends. At the cathedral, a short service blesses the successful diver.

While some of the crowd attends the second service, many drift to the *glendi*, or celebration, in a nearby park. Meanwhile, the divers form a procession that winds throughout the downtown area, sponge docks, Greek areas of town, and the *glendi*. The young men carry holy water—which they sprinkle on spectators, and sing a traditional song about the baptism of Christ in the River Jordan. Spectators give them money so that the youths bless them with the holy water, thereby bringing them luck. Finally, Epiphany's joyous events culminate at night with the formal Epiphany Ball. ■







Colorful banners, Greek Orthodox ritual, dancers in regional dress, and delicious Greek foods enliven the celebration of Epiphany in Tarpon Springs.



### *To Learn More*

Tarpon Springs is about thirty miles north of St. Petersburg via Route 19. To find St. Nicholas Orthodox Cathedral, turn left (west) on Tarpon Avenue then right on Alternate 19/Pinellas Avenue. The Cathedral is to the right at 36 North Pinellas Avenue. Exterior renovations should be finished by Epiphany.

If you plan to attend the Epiphany ceremonies on Thursday, January 6, 2000, church services begin at 8 a.m. and continue until approximately noon. At the conclusion the procession makes its way to Spring Bayou where the dive for the cross takes place. A *glendi* (festival) at nearby Craig Park follows, featuring Greek food, dancing, and music. For more information, call the St. Nicholas Cathedral Office, (727) 937-3540.

Other points of interest in Tarpon Springs include the Sponge Docks, where visitors can choose from a variety of shops and restaurants, take cruises down the Anclote River to the Gulf of Mexico, go deep-sea fishing, visit a saltwater aquarium, see a movie depicting the sponge industry, or view sponge boats still unloading their catch. Other places to visit include antique shops and artists' galleries on Tarpon Avenue, a Florida Main Street district, or the Cultural Center on South Pinellas Avenue, which provides art exhibits in its museum and walking/bus tours of the city.





# Miami Book Fair International

BY BARBARA DRAKE

November may spell turkey and stuffing to many Americans, but for book lovers the month's highlight is another feast: the annual celebration known as Miami Book Fair International (November 14–21, 1999). Nearly half a million visitors make the pilgrimage to this celebrated literary event, now in its 16th year, held for eight days on the downtown Wolfson Campus of Miami-Dade Community College. With 250 author readings, a bustling outdoor Street Fair, miles of book stalls and a full-scale children's program, the fair is the largest and most prestigious event of its kind in the nation. And for those who would rather lavish their dollars on books than on entrance fees, the book fair is a sweet deal: it's free.

The main course of Miami Book Fair International is its prestigious series of author readings. Guest lists of past fairs read like a "Who's Who" of contemporary literature: John Updike, Toni Morrison, Norman Mailer, Joyce Carol Oates, Mario Vargas Llosa, Maya Angelou, Czeslaw Milosz, Susan Sontag, James Baldwin, to name a few. This year's lineup ranges from playwright Edward Albee (*Who's Afraid of Virginia Woolf?*) to stars of the bestseller lists (John Berendt, Scott Turow), to voices of conscience (Elie Wiesel, Pete Hamill), to award-winning poets (Maxine Kumin, Gerald Stern). Florida writers scheduled for the 1999 fair include novelist James Hall, historian Robert Levine





and poet Campbell McGrath. Readings are followed by spirited question-and-answer sessions, as well as book-signings, where readers can shake hands with their favorite authors and have new titles personally inscribed.

Audiences also turn out in large numbers for the Fair's acclaimed international programming. In keeping with Miami's diverse population, the Fair showcases leading liter-

ary figures from the Spanish-speaking world and the Caribbean, as well as writers from Europe, Asia and the Middle East. Among those confirmed for the 16<sup>th</sup> edition are Spanish novelist J.J. Benitez, Cuban exile novelist Zoé Valdes and Czech writers Jachym Topol and Michal Viewegh, who will discuss post-totalitarian literature in Eastern Europe. Fairgoers who do not *habla espanol* (or *français* or Czech) can avail themselves of headphones with on-the-spot translation into English.

At the week's end, back-to-back author readings are complemented by a festive three-day Street Fair (November 19 - 21). It's here that readers can indulge their passion by browsing the nearly one million books for sale by outdoor vendors. In addition to bestsellers and new releases, fairgoers will find classics, scholarly works, children's volumes, foreign language books, Florida memorabilia and a trove of bargain selections. For those whose taste runs to the rare and collectible, the fair offers a climate-controlled haven known as Antiquarian Annex, where dealers peddle first editions and historic tomes. Street Fair also features

cooking demonstrations by top-notch author-chefs (Epicure Row), as well as live entertainment and an international food court. The Fair draws praise for its ambitious children's programming, which touches the lives of 150,000 young readers each year. Throughout the week, prominent children's authors appear on campus and at local schools for readings, workshops and discussions. The biggest fun can be had November 19 - 21, when Children's Alley opens to the public. The interactive playground features educational exhibits, literary-themed entertainment and storytelling tents.

Pulling together each year's components is a labor of love for Book Fair staff and nearly 1,000 volunteers, many of whom are faculty at Miami-Dade Community College or members of the local literary community. Among those whose efforts fuel the Fair is Mitchell Kaplan, owner of the Miami bookstore Books & Books and chairperson of the MBFI board of directors. Kaplan's vision has guided the fair since he and a group of MDCC educators and independent booksellers founded the nonprofit institution in 1984. Back then, conventional wisdom had it that Miami was too much of a cultural backwater to support a large-scale literary event, much less an international one. But as the fair's immediate success showed, "that perception wasn't an accurate one," says Kaplan. More than 25,000 visitors crammed the reading halls of the first edition, opening the nation's eyes to the presence of serious readers in South Florida.

Today, with hundreds of thousands of visitors thronging the fair site each November, Miami Book Fair International has become a major cultural destination. As Kaplan

sees it, wherever good authors are, readers will follow: "Reading and writing are such solitary activities. It's natural for people who love literature to seek each other out." Once they've had a taste of the camaraderie, fairgoers tend to return year after year — ten consecutive fairs, in the case of Jill Bauers, a Miami writer and former *Esquire* editor. "I make my travel plans around it," Bauer says. "I wouldn't miss it for the world. There's nothing like being surrounded by so many other people who love books." Apparently, authors share the same feeling; Joyce Carol Oates, Steven King and Anne Rice are among those who perennially return to read from new works. And, as Bauer notes, many writers attend each other's readings. "They're sitting there in the audience, right next to you," she says. "It's a reader's fantasy."

Humorist Dave Barry adds an enthusiastic "Yeah" to that pronouncement. "This is the best book fair there is, in the world," he announced to an SRO crowd at last year's fair. The crowd, approvingly, roared back. After 16 years of celebrating the written word, Miami Book Fair International has got its winning recipe down. ■

### *If You Go*

The 16th edition of Miami Book Fair International takes place November 14 - 21, 1999, at the Wolfson Campus of Miami-Dade Community College, 300 N.E. Second Avenue, Miami. Admission is free. Author readings begin with a nightly "Evenings With" series, Sunday, November 14, through Friday, November 19, at 8 p.m. On Saturday, November 20, and Sunday, November 21, author readings take place all day, from 10 a.m. to 6 p.m. Street Fair and Children's Alley are open Friday, November 19, through Sunday, November 21, from 10 a.m. to 6 p.m. each day. A full schedule of events can be found in the official MBFI Fairgoer's Guide, available in the November 7 Sunday edition of the *Miami Herald* and at the fair site.

For more information, call the Book Fair office at (305) 237-3258 or visit them on the web at [www.miamibookfair.com](http://www.miamibookfair.com).





LABEL ART FROM MUSEUM OF FLORIDA HISTORY, WINTER GARDEN HERITAGE MUSEUM, AND JIM ELLIS  
STORY BY JOAN VONNE



# SELLING SUNSHINE

# W

hat could be finer than feeling toasted sand between the toes while eating a juicy, sun-ripened, freshly picked orange? Nowhere does this scenario appear more idyllic than on the labels that once graced the orange packing crate. While the crate itself may have gone the way of the leisure suit, the label art can still be seen in an array of exhibitions across the state and the Southeast as well.

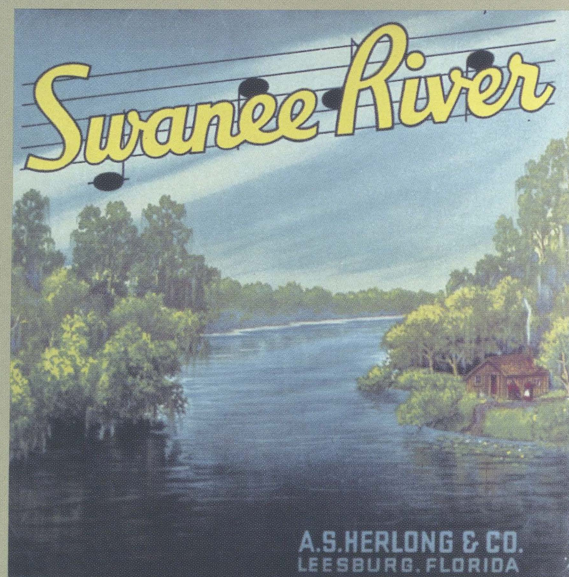


Citrus fruit and Florida: the two go together like beaches and sunshine. Citrus arrived in Florida when the Spanish landed at St. Augustine. From there, the fruit traveled the waterways across the northern part of the territory and thrived in the moderate climate. The spread of the railroads gave birth to the precursors of modern citrus packers, allowing growers to sell their fruit from sheds built near railway stops. This practice opened citrus

routes to northern markets and increased its popularity. But, in the dark and crowded market buildings, growers recognized the need to distinguish their wares from those of their neighbors. Their solution was to attach brightly printed labels to the ends of the wooden slatted citrus crates. When the lithography process reached the United States from Germany in the early 1800s, the art of the packing crate label was born.



Above right:  
Reconstruction of 1920s  
citrus packing house.



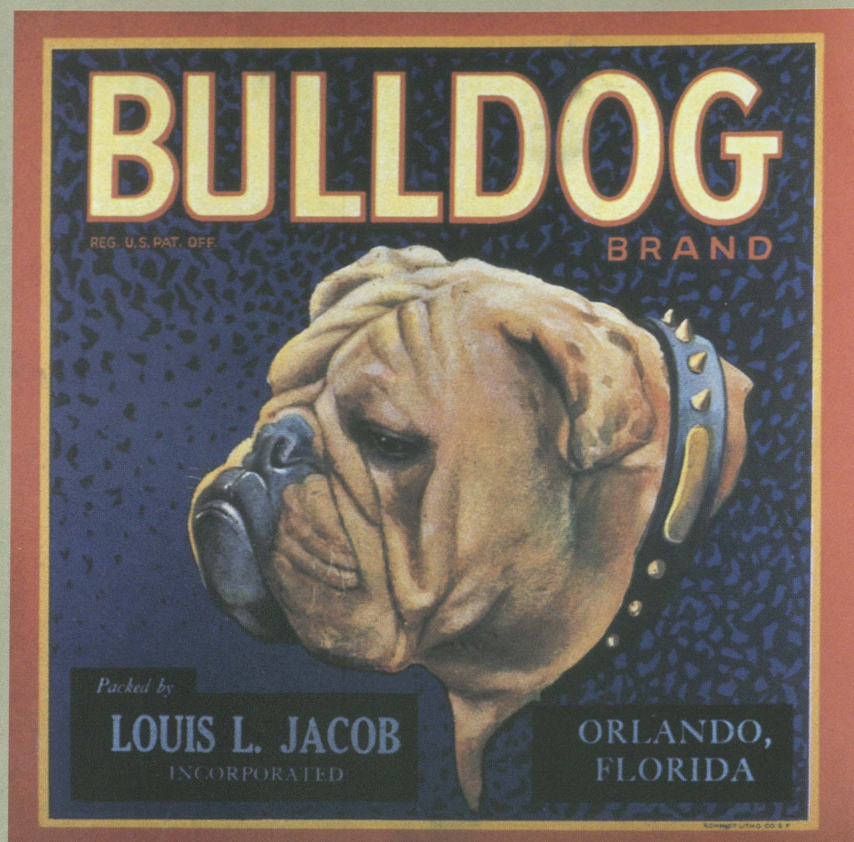




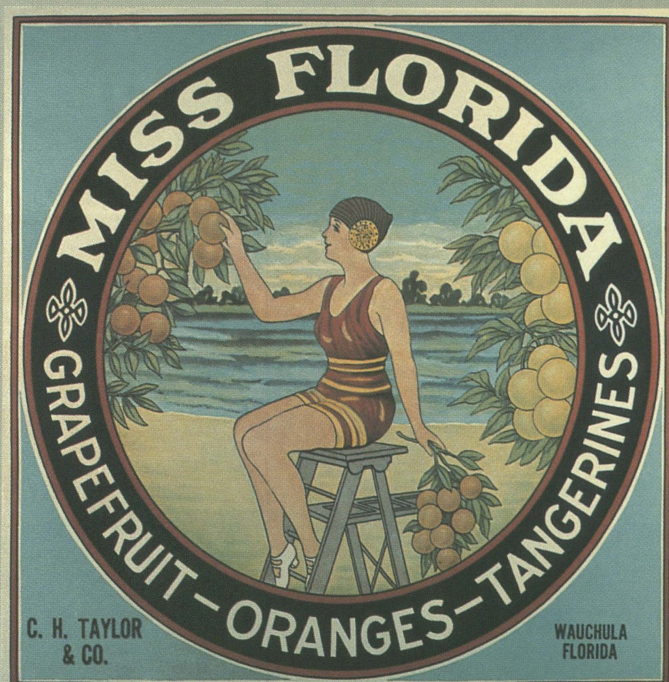
"THESE LABELS PROMOTED THE ATTRACTION OF FLORIDA. A MAN WHO TRUDGED THROUGH THE SNOWS OF NEW YORK TO BUY CITRUS WOULD SEE LABELS DEPICTING A MAN IN A FISHING BOAT, WEARING SHORT SLEEVES, WITH A BASS HOOKED ON THE END OF THE LINE."

JIM ELLIS, CITRUS GROWER, HISTORIAN, AND LABEL COLLECTOR

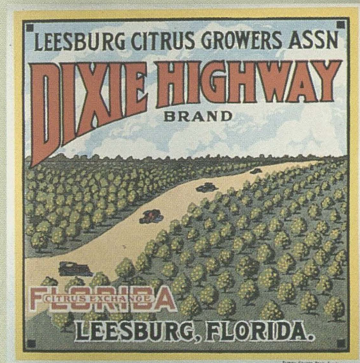




THE STYLES AND THEMES OF THIS NEW ART FORM WERE AS VARIED AS THE GROWERS THEMSELVES. MANY WERE DESIGNED TO PORTRAY THE GOLDEN SUNSHINE, BOUNTIFUL HARVEST, AND THE SIMPLE PLEASURES FOUND IN FLORIDA.







The styles and themes of this new art form were as varied as the growers themselves. Many were designed to portray the golden sunshine, bountiful harvest, and simple pleasures found in Florida. One label from South Lake Apopka Citrus Growers Association in Oakland featured the words, "Good Will" over artwork of a conquistador accepting a platter of oranges from a Native American. A label of the Lee Company Inc., Tampa, featured a beach scene in which an orange bursts forth from an open treasure chest under the brand "Goldbrite." According to "Florida Citrus Crate Labels-An Illustrated History," by Jerry Chicone, Jr., and Brenda Eubanks Burnette (Bartow Printing Inc., Bartow, Florida), the insinuation was that although Juan Ponce de Leon "searched Florida for the fountain of youth...the treasure was in citrus!" "These labels promoted the attraction of Florida," says Jim Ellis, citrus grower, historian, and label collector. "A man who trudged through the snows of New York to buy citrus from Florida would see labels depicting a man in a fishing boat, wearing short sleeves, with a bass hooked on the end of his line. It was a big draw."

That these labels are now considered works of art should not be surprising. The premier artists of the day were commissioned to create many of the labels. However, because the art was commercial in nature, the pieces were left unsigned. While the exact hands responsible for certain designs cannot be precisely documented, certain styles and motifs have been traced to certain artists.

Originally, the artwork was geared toward the leading citrus consumer—the homemaker who did her buying at the hometown fruit stand. However, in the early '20s, the industry began to realize that the produce auctions were attended by men who worked as buyers for the local markets. To draw their attention, some labels began to reflect more risqué themes. Beautiful women in the nude or wearing the latest swimsuit fashions became themes for some growers.

Other growers attempted a little reverse psychology as seen in some of the more unconventional labels designed to be so ugly, a buyer would never forget them. Such was the reasoning behind the homely Bulldog Brand marketed by the Winter Park Citrus Growers Association, Winter Park. "Bulldog—Easy to remember because he was so ugly," said Chicone and Burnette.

Brand identification was not the only purpose of the labels. The Department of Agriculture required growers to register their labels so that certain background colors signified the different grades of fruit. Blue was Grade A, red Grade B, and yellow or green backgrounds denoted Grade C.

The citrus industry flourished even as it changed through the 20th century. Freezes in 1894 forced the migration of the citrus growers from the northern parts of Florida into the central regions and it was 14 years before crops returned to their potential. Again, in 1962, a freeze drove growers further south in Florida and into Brazil. But, it was World War II that brought shortages in almost everything, including lumber, and the citrus crate finally saw its demise, taking the crate label with it. The cardboard box made its way into the packing houses with its preprinted exterior and the colorful, familiar labels fell from grace.

Although some workers and family members were sentimental enough to put a few away as keepsakes, what label supplies were left on hand were often simply packed away or burned.

"Labels were no longer feasible," Ellis said. "They died out with the commercial acceptance of the cardboard box." When Ellis, who has spent his entire life in the citrus industry, began collecting, it wasn't unusual to happen upon long-forgotten stacks in back rooms of offices or attics. "Today, you can't find them at the old packing houses. We have to network and trade. Every now and then we may find someone whose grandfather put a few away in the family Bible," Ellis added.

Today, much of Florida's citrus label art is housed in museums and private collections. The Winter Garden Heritage Museum, Winter Garden, recently opened a new, permanent citrus label exhibition, which focuses strictly on west Orange County; Oakland, Winter Garden, and Ocoee. It also features many of the implements common to a citrus packing house: heaters, picking bags, and a machine that was used to assemble crates. The Citrus Archives at Florida Southern College in Lakeland includes labels, photographs, letters, manuscripts, postcards and more. The Museum of Florida History in Tallahassee maintains an exhibition that features the interior of a circa 1920s packing house. It includes various period equipment, and a large display of Florida citrus crate labels. ■

### To Learn More

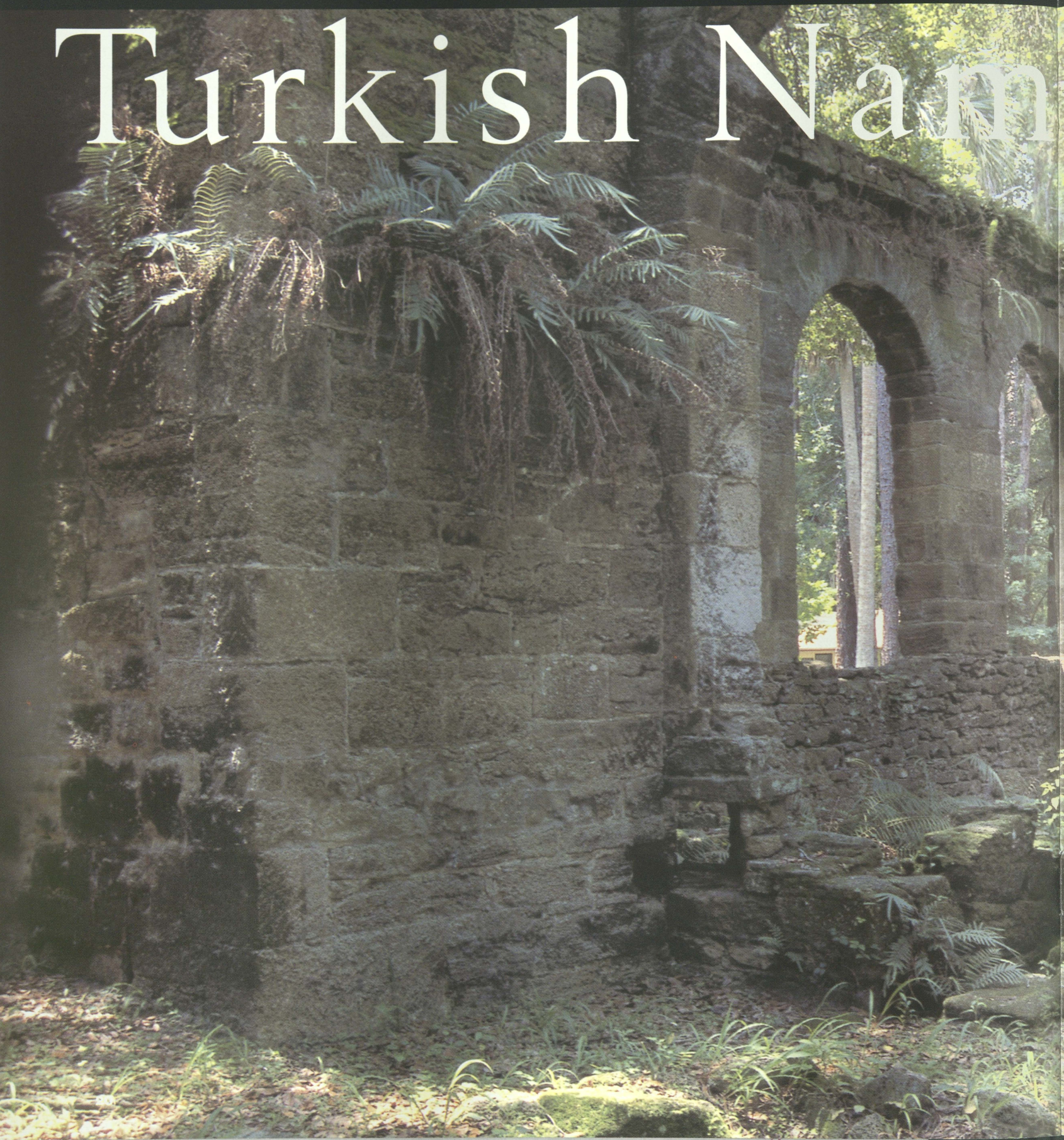
*Florida Citrus Crate Labels: An Illustrated History* by Jerry Chicone, Jr., and Brenda Eubanks Burnette, Bartow, Florida: Bartow Printing Company.

*Classic Crates From Florida*, Citrus labels from the collections of the Museum of Florida History, Tallahassee. Winter Haven, Florida: Florida Citrus Showcase 1985.



Discover the history behind one of the nation's oldest and

# Turkish Nam





largest attempts at settlement—and its curious name as well.

# esake

From Atlantic Beach to West Palm Beach, scores of Florida communities are named after the state's sandy shores. But one tree-canopied city just south of Daytona Beach goes by the unique name of New Smyrna Beach. How did "Smyrna" enter its name? For the answer we go back to 1767 when Dr. Andrew Turnbull, a Scottish physician, and others began to plan a bold new agricultural colony in Florida. He named the settlement New Smyrna in honor of his wife, whose birthplace was Smyrna (now Izmir), Turkey.

Sugar mill ruins dating from the 1830s.



**T**urnbull had big plans for his colony—in fact, it would be the largest British attempt at colonization in the New World, nearly three times the size of Jamestown. To grow its crops of indigo, maize, sugarcane, rice and fruits, Turnbull recruited more than 1,200 Greek, Italian and Minorcan colonists. From the beginning, though, things went badly for the colony. Hard labor,

disease, a shortage of supplies and political intrigue took their toll. After the colonists' indenture contracts expired in 1777, its survivors, numbering less than 600, retreated to St. Augustine where many of their descendants still live today.

Turnbull's attempt at colonization is just one story in the history of New Smyrna Beach, which is a great destination for a one or two day visit. Finding a place to stay here is easy—choose from several historic bed and breakfast inns along Riverside Drive. From their spacious front porches you'll be treated to a view of the Indian River and, if you're an early riser, a great sunrise. From your riverfront home it's just a brisk walk or a short drive to New Smyrna's historic downtown. Here you'll find the 1901 Conner Free Library, now a historical museum. Make sure to watch its excellent short video on the area's history.

Just a few steps from the library are the Old Fort Ruins, also known as Turnbull's Ruins. Their story is clouded in the past but they remain the subject of romantic fascination. From archaeologi-

cal excavations we know that a large Indian shell mound evolved at the site between A.D. 500 and A.D. 1500 and that built into it was a thick-walled coquina foundation. Some have fancifully speculated that the foundation is evidence of a Spanish fort actually predating the one at St. Augustine; others suggest that it was the beginnings of Dr. Turnbull's mansion for his colony. Recent excavations suggest that the earliest foundation was part of the colony's central plaza and most likely was the remains of a circa 1768 warehouse building. Nearby on Riverside Drive is the old stone wharf, another of the colony's ruins.

Another fascinating part of New Smyrna's past is Canal Street. Canal Street is more than just a downtown street; it's the location of one of the eighteenth century irrigation canals which Andrew Turnbull built for his colony. Turnbull had traveled throughout the Mediterranean and was especially impressed by the Egyptian methods of irrigation. He adapted their design both to irrigate his thousands of acres of farmland and to drain the surrounding marshlands. Eventually the main canal was covered by Canal Street, although it continued to serve as a drainage line. Today, if you walk down the north side of the street, the arches of Turnbull's canal remain preserved beneath your feet. Other Turnbull canals remain preserved above ground throughout the city.

Canal Street has changed in other ways. In 1990 New Smyrna Beach joined the Florida Main Street program to find a way to breathe new economic life into what was its almost abandoned downtown. Now not only has downtown reclaimed its slice of the city's retail pie, but a \$2.6 million streetscape project has trans-

FROM THE BEGINNING THINGS WENT BADLY FOR THE COLONY. HARD LABOR, DISEASE, A SHORTAGE OF SUPPLIES AND POLITICAL INTRIGUE TOOK THEIR TOLL.

Below: Old Fort ruins





formed what was a formerly treeless street into a green oasis of soaring palms, colorful banners and pink sidewalks. Canal Street is also worth a stroll for the half dozen antique shops which line it.

A short drive away are New Smyrna's hauntingly beautiful sugar mill ruins. Fashioned by man but now claimed by nature, the ruins are one of sixteen sugar plantations built in the 1830s between New Smyrna and St. Augustine. Coming upon them one has the feeling of being in a roofless green cathedral. Arched windows and doors look down on decades-old machinery covered by the patina of time. Moss and ferns dappled by sunshine cling to walls and foundations as if painted by the hand of an unseen artist. The New Smyrna mill operated only for five years until 1835 when it was plundered and burned by Indians during the Second Seminole War.

Set within a 69-acre ecological preserve is New Smyrna Beach's secluded cultural attraction, the Atlantic Center for the Arts. Here, in this nonprofit, interdisciplinary artists-in-residence community, talented artists have an opportunity to work and collaborate with some of the world's most distinguished contemporary artists in the fields of composing, and visual, literary and performing arts. The Center's striking wooden contemporary buildings contrast with, yet complement their surroundings, and include a small gallery which showcases the work of visual artists. In downtown New Smyrna Beach, the Harris House of the Atlantic Center operates an artistic community outreach facility for children in a former Lutheran Parish house built in the early 1900s.

To complete your visit to New Smyrna Beach, drive to the city's island side and the Canaveral National Seashore. The longest stretch (24 miles) of undeveloped coastline on Florida's eastern seaboard, the seashore's first six miles can be driven and offer panoramic views of dunes and water. A short distance inside its gate is a prehistoric landmark: Turtle Mound. Believed to be the largest shell mound in North America, Turtle Mound was developed by the Surruque Indians of the Timucuan Tribe, probably between A.D. 800 and A.D. 1400. It covers two acres and stands 50 feet high, although it once reached a height of at least 75 feet. Because of its prominence, the mound has been used as a navigational aid since the days of Ponce de Leon. Take the time to walk up its well-interpreted boardwalk trail to enjoy a view of the Atlantic from its summit.

At one time more than twenty shell mounds like Turtle Mound dotted the New Smyrna area; sadly, most have been destroyed and used for road building material. Turtle Mound was saved from a similar fate in 1924 when it was purchased by the Florida State Historical Society. About three miles south of Turtle Mound is Castle Windy, another prominent shell mound in the Canaveral National Seashore. It developed around A.D. 1200 and continued to be used until at least A.D. 1500. ■

### *To Learn More*

**New Smyrna Beach is located less than fifteen miles south of Daytona Beach via I-95 and S.R. 44. If you're planning a visit, call the Southeast Volusia Chamber of Commerce at (800) 541-9621, or stop by their offices at 115 Canal Street for information. If you plan to visit the Canaveral National Seashore keep in mind that there is there is no exit to the mainland at its south end; you must return to New Smyrna Beach by the way you came.**



Above: Bed and breakfast inns on Riverside Drive;  
Right: Turtle Mound;  
Below: Conner Free Library.





## Fall 1999

### Through December 15

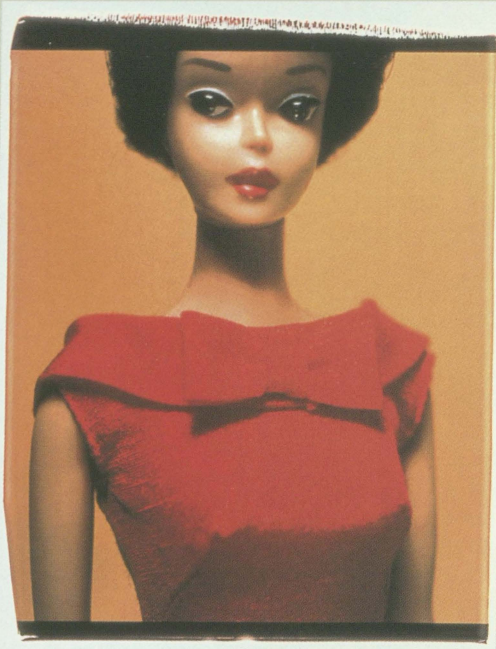
#### Fort Lauderdale

American Lawn—Surface of Everyday Life. Museum of Art, One East Las Olas Blvd. (954) 525-5500.

### Through January 9

#### Tallahassee

Dinosaurs for the Millennium. Museum of Art Tallahassee, 360 South Duval St. (850) 513-0700.



Norton Museum of Art,  
West Palm Beach

### Through January 30

#### Tallahassee

Florida's Movie Posters, 1923-97. Museum of Florida History, 500 South Bronough Street (850) 488-1484.

### October 28-30

#### Pensacola

Haunted House Walking and Trolley Tour at the Pensacola Historical Society, 115 East Zaragoza Street. (850) 433-1559.

### October 28-January 9

#### West Palm Beach

The Art of Gordon Parks. Norton Museum of Art, 1451 South Olive Ave. (561) 832-5196.

### October 28-29 and November 3-6

#### White Springs

Rural Folklife Days at the Stephen Foster State Folk Culture Center. (850) 487-2333.

### October 30-31

#### St. Augustine

Trick or Treat at the St. Augustine Lighthouse and Museum, 81 Lighthouse Avenue. (904) 829-0745.

### November 3-7

#### Key West

Cuban American Heritage Festival. Various events throughout Key West. (305) 295-7207.

### November 6-7

#### Barberville

Fall Country Jamboree at the Pioneer Settlement for the Creative Arts, 1776 Lightfoot Lane. (904) 749-2959.

### November 6-7

#### Naples

Old Florida Festival. The Collier County Museum at the Government Center on 3301 East Tamiami Trail. (941) 774-8476.

### November 11-January 2

#### Boca Raton

Truth in Beauty, Beauty in Truth: Contemporary American Realism from the Seavest Collection. Boca Raton Museum of Art, 801 West Palmetto Park Rd. (561) 392-2500.

### November 13-14

#### Estero

Old Time Music, Arts and Trades Festival. Koreshan State Historic Site, U.S. 41 and Corkscrew Rd. (941) 992-0311.

### November 13-14

#### Gainesville

Downtown Festival & Art Show in historic downtown Gainesville, Southeast First Street and Community Plaza. (352) 334-2197.

### November 13-14

#### Miami

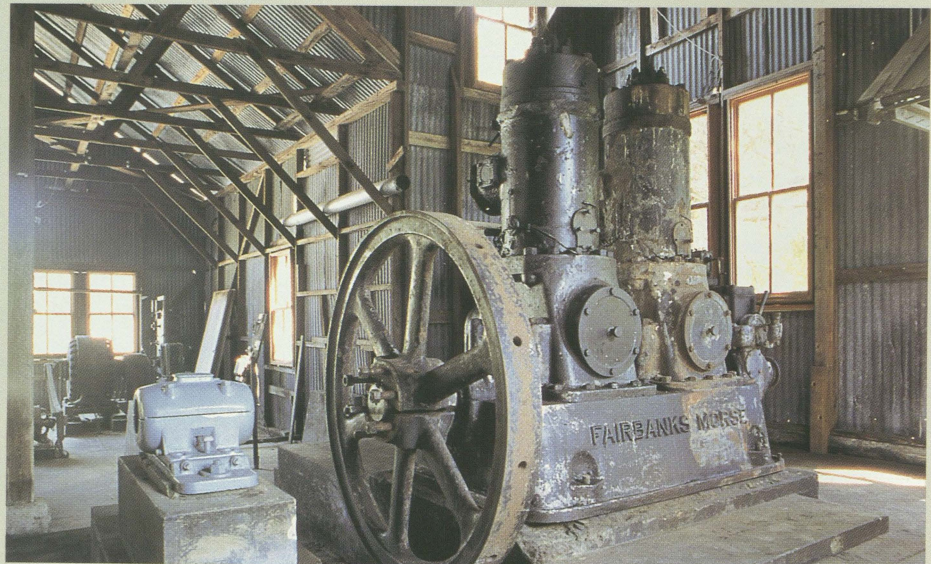
Ramble—A Garden Festival. Fairchild Tropical Garden, 10901 Old Cutler Road. (305) 667-1651.

### November 13-January 16

#### West Palm Beach

Girlfriend!—The Barbie Sessions. Norton Museum of Art, 1451 South Olive Avenue. (561) 832-5196, ext 135.

### Estero, Koreshan State Historic Site



### November 19

#### Jacksonville

The Complete Brandenburg Concertos by the Jacksonville Symphony Orchestra. Jacoby Symphony Hall, 300 West Water St. (904) 354-5547.

### November 19, 21, 23

#### Orlando

Der fliegende Hollander (The Flying Dutchman) by Richard Wagner. Orlando Opera, 1111 North Orange Ave. (407) 426-1700.

### November 19-December 18

#### Quincy

Art in Gadsden. Gadsden Arts Center, 407 North Adams Street. (850) 875-4866.

### November 20-21

#### Coconut Grove

Banyan Arts & Crafts Festival. Peacock Park. (305) 444-7270.

### November 20-21

#### Miami

Harvest Festival. Historical Museum of Southern Florida, 101 West Flagler Street. (305) 375-1492.

### November 20-December 31

#### Osprey

Heritage Holiday. Historic Spanish Point, 337 North Tamiami Trail (U.S. 41). (941) 966-5214, ext 230.

### November 26-January 9

#### Lake Wales

Christmas at Pinewood. Bok Tower Gardens, U.S. Highway 27 and State Route 60. (941) 676-1408.

### December 3-4

#### Floral City

Floral City Heritage Days. Citrus County Historical Society, Orange Avenue under the oaks. (352) 726-7740.

### December 3-4

#### Sarasota

Selby Gardens by Candlelight. Selby Gardens, 811 South Palm Avenue. (941) 366-5731, ext. 16





**Selby Gardens by Candlelight, Sarasota**

**December 4**  
**DeFuniak Springs**

Christmas Tour of Homes. Ten homes toured, 782 Baldwin Avenue.  
(850) 892-4528.

**December 4-5**  
**Lake Helen**

Christmas Home Tour. Friends of Lake Helen Library, Connecticut and North Euclid Ave.  
(904) 228-3862.

**December 4-23**  
**Tampa**

Victorian Christmas Stroll. Henry B. Plant Museum, 401 West Kennedy Blvd.  
(813) 254-1891.

**December 12**  
**St. Augustine**

Historic Inns of St. Augustine Christmas Tour. Purchase tickets at any of the twenty inns flying Christmas banners.  
(904) 829-0431.

**December 18-March 12**  
**North Miami**

Frank Stella at 2000: Changing the Rules. Museum of Contemporary Art, 770 N.E. 125 St.  
(305) 893-6211.

**December 18-February 27**  
**Orlando**

A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum. Orlando Museum of Art, 2416 North Mills Ave.  
(407) 896-4231.

**December 26-January 2**  
**Micosukee Indian Village**

Annual Indian Arts Festival. Located halfway between Naples and Miami on U. S 41.  
(305) 223-8380.

**January 1-2**  
**Bushnell**

Dade's Battle Reenactment. Dade Battlefield Society, Battlefield Drive South.  
(813) 621-5857.

**January 9**  
**White Springs**

Stephen Foster Day. Stephen Foster State Folk Culture Center.  
(904) 397-4331.

**January 13-March 5**  
**Boca Raton**

Paris-Montmartre: Artists of "La Belle Epoque" 1890-1925. Boca Raton Museum of Art, 801 West Palmetto Park Rd.  
(561) 392-2500.

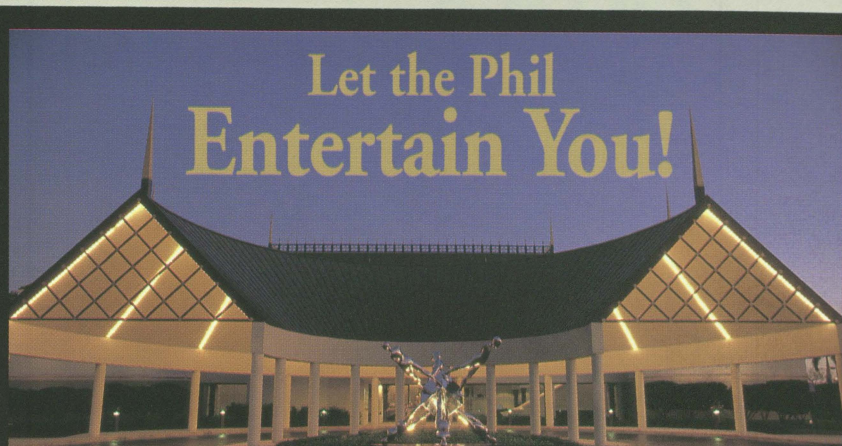
**January 14-16**  
**Miami Beach**

Paris 1925/Miami Beach 2000—Seventy-Five Years of Art Deco. Miami Design Preservation League from 7th to 14th Street along Ocean Drive.  
(305) 672-2014.

**January 27-30**  
**Eatonville**

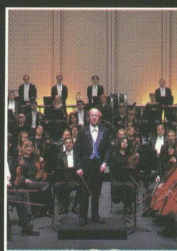
Zora Neale Hurston Festival held at 100 East Kennedy Blvd.  
(407) 647-3307.

*Please call the number listed to verify dates. There may be an admission charge for some events. Listings for the calendar should be mailed at least four months in advance to Florida Heritage Magazine, 500 South Bronough St., Tallahassee, FL 32399-0250, or faxed to (850) 922-0496.*

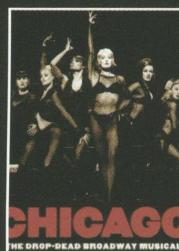


Let the Phil  
Entertain You!

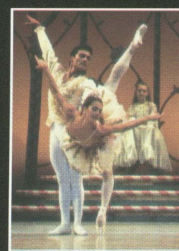
*The Cultural Heart  
of Southwest Florida*



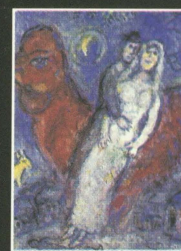
**Music**



**Theater**



**Dance**



**Art**

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in Naples (Adjacent to JCPenney)



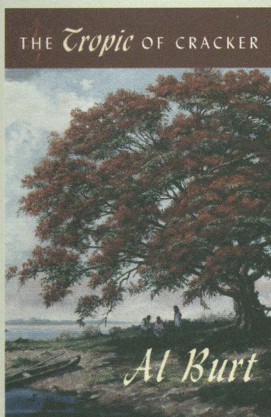
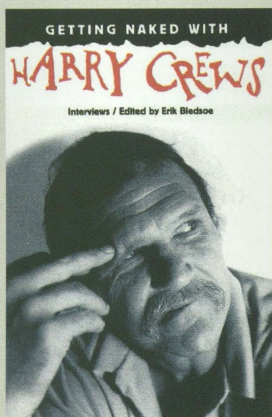
**PHILHARMONIC CENTER for the ARTS**  
5833 Pelican Bay Blvd. • Naples, FL 34108 • [www.naplesphilcenter.org](http://www.naplesphilcenter.org)



## Florida In Print

Nothing can beat books for holiday gifts and Florida publishers have picked some dandies this fall to please just about anyone.

New titles from **Pineapple Press** run the gamut from mystery and mahem to art history. *Native Americans in Florida* by Kevin McCarthy is geared to ages 8-12 and features paintings of early Florida Indians by Theodore Morris and Dean Quigley. It contains detailed descriptions of 185 Native American sites. *The Spy Who Came in From the Sea* by Peggy Nolan is a tale for ages 10-14 about German spies on Florida's shores during World War II. Stuart Kaminsky, president of Mystery Writers of America, has edited *Mystery in the Sunshine State*, which contains 22 short stories by the likes of Edna Buchanan, Les Standiford, and Carolina Garcia-Aguilera. Art lovers will love *Art in Florida: 1564-1945* by Maybelle Mann. For those who love to cook, *Mastering the Art of Florida Seafood* will be a pleaser. Written by professional chef Lonnie Lynch, it includes more than 100 recipes and lots of how-tos.



**University Press of Florida** has new books featuring some of Florida's best-loved contemporary writers. *Getting Naked with Harry Crews* contains 26 interviews conducted between 1972 and 1997, edited by Erik Bledsoe. *Kick Ass* brings a selection of

*The Miami Herald* columns of Carl Hiaasen, who proves that in Florida, fact can be stranger than fiction. Al Burt gives us a "map to the Cracker state of mind" in *The Tropic of Cracker*. UPF is also offering a signed limited edition boxed set containing *Al Burt's Florida*

and *The Tropic of Cracker*. Gardeners will appreciate *Florida Butterfly Gardening* by Marc C. Minno and Maria Minno and *Gardens by the Sea, A Guide to Tropical Gardens and Tropical Plants*, written by members of the Garden Club of Palm Beach.

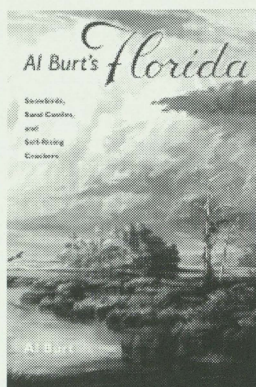
UNIVERSITY PRESS OF

*Florida*



### The Tropic of Cracker

Al Burt  
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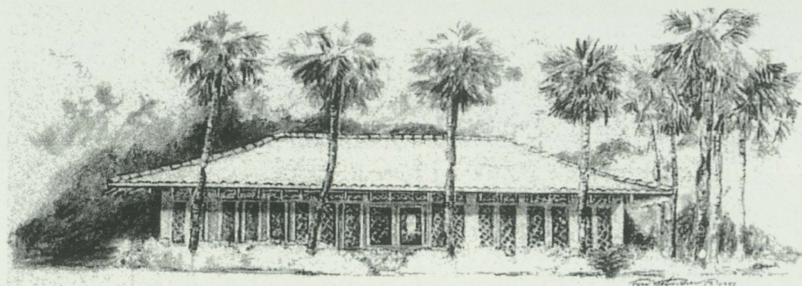
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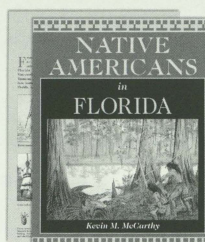
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**E**ast is east, or is it? Mention Coral Gables and images of the Mediterranean usually come to mind. But tucked away on one of its shady side streets the architecture of the Far East puts in an unusual south Florida appearance. The Chinese Village is one of more than a dozen different thematic villages envisioned by George Merrick, Coral Gable's developer. Although the collapse of the Florida real estate boom cut his plans short, six villages—French, Dutch South African, Normandy, Florida Pioneer, French Country and Chinese—were built, giving Coral Gables a unique architectural potpourri.

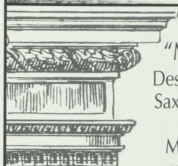
The Chinese Village was designed in 1926 by architect Henry K. Murphy, himself a scholar of Oriental architecture who had spent considerable time in China. Like its eastern counterpart, the village is surrounded by a high wall to ensure privacy for its residents.

Walking around it, the village feels as if you've been transported to the faraway Orient. Brilliantly hued glazed tile roofs with upturned eaves and symbolic carvings of animal figures look down on elaborate lattice work grills and richly decorated entrances. Within its walls, a central courtyard forms a focus for the village, much as if it were a true Chinese community. The only thing missing is a rickshaw; we leave that to your imagination.

*The Chinese Village is located one block south of South Dixie Highway in the 5100 block of Rivera Drive between Sansovino and Castenia Avenues. Traveling north on Dixie Highway turn right at Rivera; southbound turn left. The City of Coral Gables publishes a handy map locating all of the city's historic attractions, including the thematic villages; call (305) 460-5216 to request a copy or stop by City Hall at 405 Biltmore Way to pick one up.*



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